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Purcell, Henry  
[Works. Selections;  
arr.]  
Siuita dlia al'ta i  
fortepiano

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227

P87 S4





Г. ПЁРСЕЛЛ

# С Ю И Т А

ДЛЯ АЛЬТА И ФОРТЕПИАНО

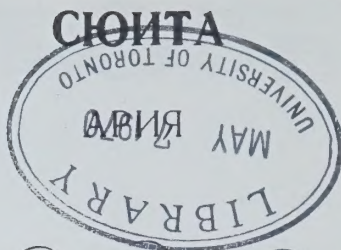


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*Second music*

572/3



227

P8754

Переложение М. Шалесского

Г. ПЕРСЕЛЛ  
(1659—1695)

Альт

1. *mf*  
2. *p*

*Largo con espressione*

Ф-п.

1. *mf*  
2. *p*

*cresc.*

1. 2.

*pp*

*pp*

*rit.*



627/25  
*орна, semi orna  
 ma que*  
 КОНТРАНС

1. *mf*  
 2. *p*  
 Moderato con grazia

1. *mf*  
 2. *p*

*mf*

*mf*

*tr*

*rit.*

1. *mp dolce*  
 2. *pp*

1. *mp*  
 2. *pp*

*Fine*



First system of musical notation. The vocal line begins with a 'v' marking. The piano accompaniment starts with a *mf* dynamic and ends with a *f* dynamic. The key signature has two flats (B-flat major), and the time signature is 3/4.

Second system of musical notation. The vocal line includes a *p* dynamic and a *cresc.* marking. The piano accompaniment includes a *p* dynamic. The key signature and time signature remain the same.

Third system of musical notation. The vocal line includes a *f* dynamic and a *rit.* marking. The piano accompaniment includes a *f* dynamic. The system concludes with first and second endings, marked '1.' and '2.'.

*Da capo al Fine*

## САРАБАНДА

Fourth system of musical notation for the 'SARABANDA' section. It is marked *Largo* and *p*. The vocal line includes trills ('tr'). The piano accompaniment also includes trills. The system concludes with first and second endings, marked '1.' and '2.'.



*f*

*mf*

*sp*

*pp*

*calando*

*sp*

*pp*

ТАНЕЦ<sup>\*)</sup>

607/4

*интердентал  
музика*

*f*

**Allegro spiritoso**

*f*

*mf*

*f*

*mf*

*f*

\*) В оригинале Ногнпире.



First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a melodic line with trills and slurs. Bass staff has a supporting line with chords and slurs. Dynamics: *mp*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a melodic line with trills and slurs. Bass staff has a supporting line with chords and slurs. Dynamics: *f*, *ff*, *f*.

607/3 *sucoel* АРИЯ

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a melodic line with trills and slurs. Bass staff has a supporting line with chords and slurs. Dynamics: *p*, *cresc.*, *p*. Tempo: *Largo*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a melodic line with trills and slurs. Bass staff has a supporting line with chords and slurs. Dynamics: *f*. Tempo: *rit.* 1. 2.



*cresc.* *f* *morendo* *tr* *rit.*

Д 219/5  
Кейфранд  
ночел

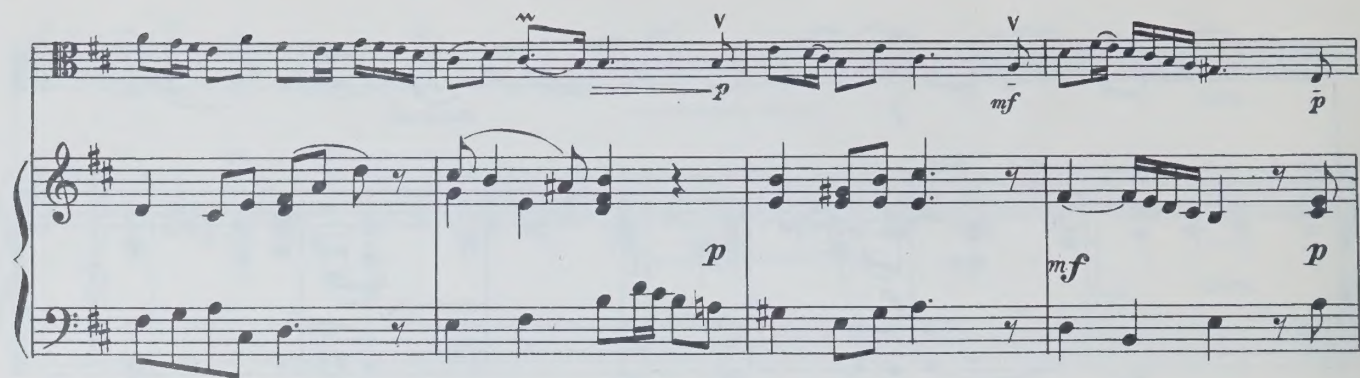
# АЛЛЕМАНДА

*f*  
**Allegro moderato**

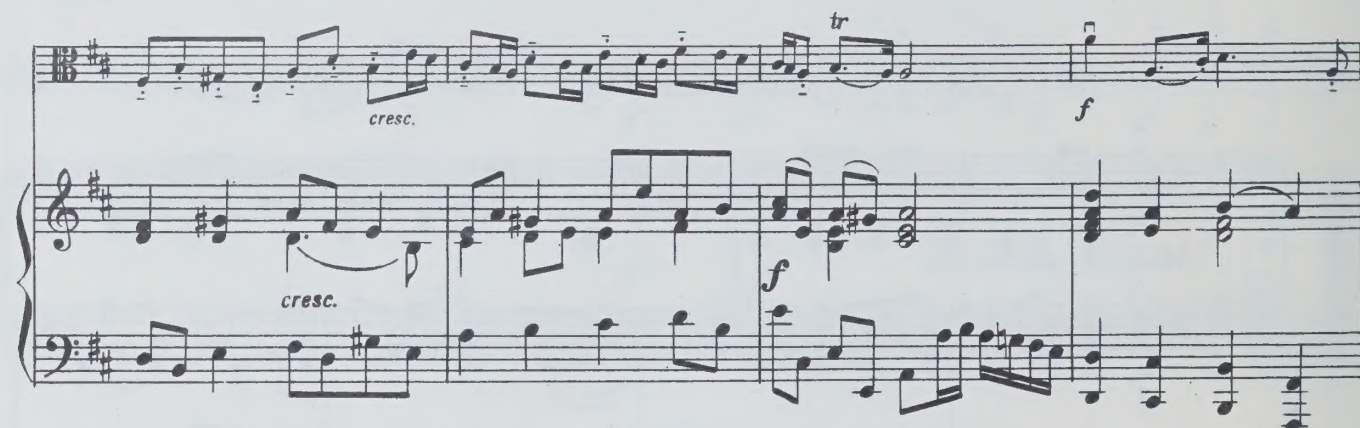
*p* *f* *p* *f*

*tr* *tr* *mp* *mf*  
1. 2. *mp* *mf*

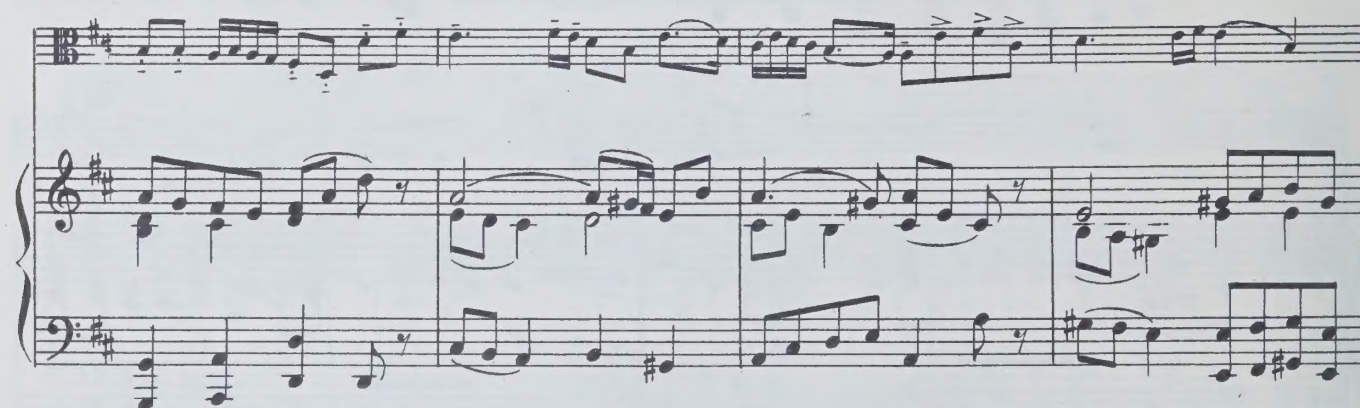




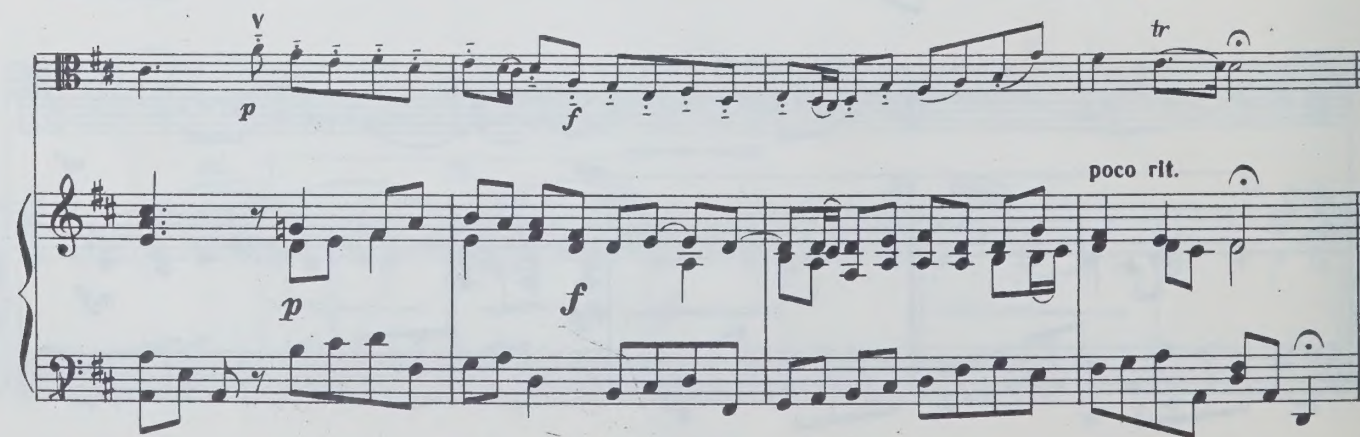
First system of musical notation. The top staff is in B-flat major (two flats) and 3/4 time. It features a melody with a wavy line above a measure, followed by a measure with a 'p' dynamic, and then a measure with a 'mf' dynamic. The bottom staff is in B-flat major and 3/4 time, with a piano accompaniment. Dynamics include 'p' and 'mf'.



Second system of musical notation. The top staff continues the melody with a 'cresc.' marking and a 'tr' (trill) above a measure. The bottom staff continues the piano accompaniment with a 'cresc.' marking and a 'f' dynamic.



Third system of musical notation. The top staff continues the melody. The bottom staff continues the piano accompaniment.



Fourth system of musical notation. The top staff continues the melody with a 'p' dynamic, a 'f' dynamic, and a 'tr' (trill) above a measure. The bottom staff continues the piano accompaniment with a 'p' dynamic, a 'f' dynamic, and a 'poco rit.' marking.



670/7 mod. music

# ЖИГА

9

*v*  
1. *f*  
2. *p*  
*f*

*Spiritoso*  
1. *f*  
2. *p*  
*f*

*p* *cresc.* *f*  
*p* *f*

*p*  
*Poco animato*  
*p*  
*Fine*

*cresc.* *dim.*  
*cresc.* *dim.*



*p* *cresc.* *dim.* *Da capo al Fine*

## КАНЦОНЕТТА

1. *f*  
2. *p*

*Moderato con energico*

1. *f*  
2. *p*

*mf* *f* *mf* *f* *mf*



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and a *poco rit.* (poco ritardando) instruction. The bottom staff is in bass clef, also with a key signature of two sharps. It begins with a forte (*f*) dynamic. The system concludes with a double bar line and the word *Fine*.

Second system of musical notation. The top staff is in treble clef with a key signature of two sharps. It features a forte (*f*) dynamic, a *p* (piano) dynamic, and a forte (*f*) dynamic. The instruction *Poco più mosso* is written above the staff. The bottom staff is in bass clef with a key signature of two sharps. It features a forte (*f*) dynamic, a *p* (piano) dynamic, and a forte (*f*) dynamic.

Third system of musical notation. The top staff is in treble clef with a key signature of two sharps. It features a mezzo-forte (*mf*) dynamic, an *allarg.* (allargando) instruction, and an *a tempo* instruction. The bottom staff is in bass clef with a key signature of two sharps. It features a mezzo-forte (*mf*) dynamic, a *p* (piano) dynamic, and a *p* (piano) dynamic.

Fourth system of musical notation. The top staff is in treble clef with a key signature of two sharps. It features a forte (*f*) dynamic and a *poco rit.* (poco ritardando) instruction. The bottom staff is in bass clef with a key signature of two sharps. It features a forte (*f*) dynamic. The system concludes with a double bar line and a repeat sign.

*Da capo al Fine*



Индекс 9—6—2

ГЕНРИ ПЕРСЕЛЛ

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*Alto*

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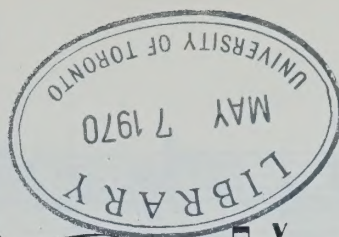
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# СЮИТА

## АРИЯ

### АЛЬТ

Переложение М. Шалесского  
Редакция партии альта Г. Талаяна



Г. ПЕРСЕЛЛ  
(1659—1695)

### Largo con espressione

First system: *1. mf*, *2. p*, *cresc.*, *sul C*

Second system: *1.*, *2.*, *cresc. poco a poco*

Third system: *pp*, *rit.*

### КОНТРАДАНС

### Moderato con grazia

First system: *1. mf*, *2. p*, *tr*, *mf*

Second system: *rit.*, *Fine*, *1. mp dolce*, *2. pp*

Third system: *mf*

Fourth system: *f*, *p*

Fifth system: *cresc.*, *f*, *rit.*, *1.*, *2.*, *Da capp al Fine*



## САРАБАНДА

АЛТ

*Largo*

*p*

*f*

*sp*

*pp*

*calando*

ТАНЕЦ <sup>\*)</sup>

*Allegro spiritoso*

*f*

*mf*

*f*

*mp*

*f*

*ff*

*sf*

## АРИЯ

*Largo*

*sul G*

*p*

*cresc.*

*f*

*tr*

*II*

*cresc.*

*f*

*sul C*

*tr. rit.*

*morendo*

\*) Сарабанда исполняется на III струне.

\*\*) В оригинале Hornpipe.



## АЛЛЕМАНДА

АЛТ

Allegro moderato

Musical score for Alto in 3/8 time, *Allegro moderato*. The piece consists of 16 measures across 7 staves. It features various dynamics (*f*, *p*, *mf*, *cresc.*), articulations (accents, slurs), and ornaments (trills, mordents). The key signature has one sharp (F#).

## ЖИГА

Musical score for Alto in 6/8 time, *Spirituoso*. The piece consists of 16 measures across 3 staves. It features various dynamics (*f*, *p*, *cresc.*), articulations (accents, slurs), and ornaments (trills, mordents). The key signature has one sharp (F#).



## Альт

The musical score for 'L'Espresso' by Giuseppe Verdi is presented in three staves. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic, with a repeat sign and a fermata. The third staff features a crescendo (*cresc.*) and a decrescendo (*dim.*) marking, ending with a double bar line and a repeat sign. The score is written in a single system with a key signature of one flat and a 4/4 time signature.

*p* *cresc.*

*dim.* *p*

*cresc.* *dim.*

*Da capo al Fine*

## КАНЦОНЕТТА

1. *f*  
2. *p*

*mf* *f* *mf*

*f*

poco rit. *Fine*

*f*

*f* *mf*

*p*

*p*

*p*

*poco rit.*

*f*

*Da capo al Fine*











M Purcell, Henry  
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P8784 arr.]  
Siuita dlia al'ta i  
fortepiano

## Music

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